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The Poems of Anne Countess of Winchilsea. Edited by Myra Reynolds. The University of Chicago Press, 1903.

Lady Winchilsea owes her literary resurrection to the oft-quoted passage in praise of her *Nocturnal Reverie* in one of Wordsworth's prefaces to the *Lyrical Ballads*. Mr. Gosse, it seems, and Mr. Saintsbury have been calling for a complete collection of her poems; and, heartened by these instigations, Miss Reynolds has reprinted the contents of the solitary edition of 1713, supplementing them with abundant manuscript material and with scattered pieces from the miscellanies.

Lowell said that it was perhaps worth while to reprint Lovelace entire, in order to show what dull verses could be written by a man who had made a single lucky hit. But a volume of 570 pages (cxxxiv + 436) was scarcely needed to make the demonstration in Lady Winchilsea's case. The *Nocturnal Reverie* is, indeed, in view of its date, a remarkable piece of work, evincing a delicate and sincere observation of nature. With the two or three other selections of like quality, *The Nightingale*, *The Tree*, etc., inserted in Ward's *English Poets*, it was quite deserving of a place in the anthologies. But the most cursory examination of the fair Ardelia's complete poems is enough to prove the 'Nocturnal Reverie' an exception—almost an accident—like Christopher Smart's *Song for David*, or Hamilton of Bangour's *Braes of Yarrow*. The remainder of her work is the minor poetry of a period whose best was not very good. She essayed most of the forms practised by her generation: the verse-epistle, the Pindaric, the fable and *conte* in the manner of Lafontaine; and reached no more than mediocrity in any of them. As to the two dramatic pieces which the editor has disinterred from manuscript, they are stark naught.

We beg the Countess of Winchilsea's pardon. One of her moral tales, *The Atheist and the Acorn*, has lived a sort of life in school readers and similar collections. We remember to have encountered it in early youth, as well as a kind of travesty in which the argument is turned against the author by a moralist who lies under a cocoa-palm and lauds the wisdom of Providence in hanging cocoanuts on tall trees and hazel nuts on low bushes, until a cocoanut falls upon his skull (the pumpkin was the fruit which pointed Lady Winchilsea's moral).

Lady Winchilsea was of blameless life and pen. As maid of honor to Mary of Modena, she lived without shadow of scandal in

a very corrupt court. She was a Jacobite, and after 1688 retired to a country residence at Eastwell, with her husband, a nobleman devoted to 'Antiquities' and other mild virtuositities, who figures in her poetry as Dafnis, Flavio, and by other pastoral names. She was the object of half-ironical compliments from Pope and Swift.

Miss Reynolds has done her editorial work with commendable thoroughness; though the elaborate analyses, in her introduction, of Lady Winchilsea's literary qualities and attitudes, are out of proportion to the importance of the subject.

HENRY A. BEERS.

YALE UNIVERSITY.

Essays on the Study and Use of Poetry, by Plutarch and Basil the Great. Translated from the Greek, with an Introduction, by Frederic Morgan Padelford, Ph. D., Professor of the English Language and Literature in the University of Washington. (*Yale Studies in English* XV. Albert S. Cook, Editor.) New York : Henry Holt & Co., 1902. Pp. 136.

This is a useful and timely addition to existing apparatus for the study of literary criticism and poetics, more especially for the study of these subjects from the evolutionary point of view. It should be followed by other translations, until the whole body of ancient critical literature becomes available for those who have not the time or the preparation for reading the originals. One particularly feels the need of such a series in reading Saintsbury's *History of Criticism*. Few students have the courage, or the wind, to follow this omnilegent author in his headlong career through the classical remains—

Tramp! tramp! along the land . . .
 Splash! splash! along the sea.

But with the aid of a critical prose anthology, in translation, one might hope at least to cling panting to his skirts.

Professor Padelford's translation appears upon scrutiny to be worthy of inclusion in such a critical anthology. I will not pretend that I have compared it sentence for sentence with the original throughout, but wherever I have made comparison I have generally found the English a fairly close and critical rendering of the Greek. Nor is it a labored rendering; it reflects, as the translator in his pre-